Cured

FINE MODERN PRINTS

AND DRAWINGS

From the Collection of

DORA HESSE

Hartford, Conn.

A NEW YORK PRIVATE COLLECTOR

AND OTHERS

Exhibition
from Saturday, September 23rd
to time of sale

Public Auction Sale
Saturday Afternoon, September 30th
at 2 P. M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

SALE NUMBER 401

ON PUBLIC EXHIBITION FROM SATURDAY, SEPT. 23RD

WEEKDAYS 10 A.M. to 5:30 P.M.

LITHOGRAPHS ' ETCHINGS

A SMALL GROUP OF DRAWINGS

BY CONTEMPORARY FRENCH, AMERICAN AND OTHER ARTISTS

Examples by

MUNCH • CASSATT • FORAIN • KLEE • DERAIN

ROUAULT • TOULOUSE-LATREC • LEPERE • RENOIR

MANET • BESNARD • LAURENCIN • *And Others*

And including Rouault's

PASSION • CIRQUE DE L'ETOILE FILANTE • PAYSAGES LEGENDAIRES

with complete etchings and lithographs

From the Collection of

DORA HESSE

Hartford, Conn.

A NEW YORK PRIVATE COLLECTOR

AND OTHER OWNERS

Sold by Their Order

SATURDAY AFTERNOON, SEPTEMBER 30TH

AT 2 P.M.

KENDE GALLERIES INC.

119-121 WEST 57TH STREET, NEW YORK 19

1950

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as a sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any articles sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

TELEPHONE: PLAZA 7-1248 CABLE: KENDARTGAL

HERBERT A. KENDE, *President*

Your Attention is Invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue

SATURDAY AFTERNOON

SEPTEMBER 30TH, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 214 INCLUSIVE

CUNO AMIET
Swiss: b. 1868

1. CATHEDRAL AND MOUNTAINS: *Watercolor Drawing*
Signed with initials and dated *'09*. Framed. (*Hesse*)

ALEXANDER ARCHIPENKO
Russian: b. 1887

2. STILL LIFE WITH ALARM CLOCK: *Lithograph*
Fine impression, signed in pencil. Oblong folio. (*Hesse*)

JOHN TAYLOR ARMS
American: b. 1887

3. TOWER OF ST. FRONT, PERIGUEUX; and CROWN OF NORMANDY: *Two Etchings*
Signed artist's proofs. Framed.

4. THE BIRD MAN: Aquatint in Colors
Presentation proof, signed in pencil. Fine impression. Proof No. 22 of an edition of 50.

LEON BAKST
Russian: 1866-1924

5. MEDIEVAL COSTUME: *Watercolor Drawing*
Signed, and dated *1912*. Ex M. A. McDonald Collection. Framed.

Gifford Beal
American: b. 1879

6. THE DANCER: *Lithograph*
Fine impression, signed in pencil. Limited edition of 100 proofs.

Albert Besnard
French: 1849-1936

7. TETE DE CLAIRE: *Etching*
Delteil No. 64. Rich impression, with monogram signature in the plate, and signed in pencil. Limited edition.

8. MORPHINOMANES: *Etching*
Delteil No. 65. Rich impression, signed in pencil. Limited edition.

9. FEMME DEBOUT: *Etching*
Delteil No. 87. Brilliant impression, with monogram signature and date *1889* in the plate, and signed in pencil. Limited edition.

10. LA MODELE AU MANTEAU NOIR: *Etching*
Delteil no. 199. Second state. Rich impression, signed in pencil. No. 2 of a limited edition of only 10 proofs. Rare.

Richard E. Bishop
American Contemporary

11. MALLARD JUMPING; and GREEN WINGS: *Etching and Drypoint*
Signed artist's proofs. Limited editions.

12. BOG SPIRTES: *Etching and Drypoint*
Very fine impression, signed in the plate, and in pencil.

Edmund Blampied
English: b. 1886

13. THE FARMER DENTIST: *Drypoint*
Fine impression, signed in the plate and in pencil.

Pierre Bonnard
French: 1867-1947

14. SEATED WOMAN: *Lithograph*
Floury no. 54. Brilliant impression, with monogram in the stone; signed in pencil. Proof no. 16 of a limited edition of 100. *This is one of the rare proofs signed by the artist.*

[PIERRE BONNARD, *CONTINUED*]

15. BAIGNEUSE: *Lithograph*
Brilliant impression, signed in pencil by the artist. Folio. Rare. Framed. (*Hesse*)

16. BOULEVARD DES ITALIENS: *Lithograph in Colors*
Very fine impression. From the series *Quelques Aspects de la Vie de Paris.* Published by Vollard.

17. COUVERTURE POUR QUELQUES ASPECTS DE LA VIE DE PARIS: *Lithograph in Black and Red*
Rich impression of the cover for this most famous series. Published by Vollard.

FRANK BRANGWYN
English: b. 1867

18. THE WATER CARRIER: *Etching*
Gaunt no. 130. Fine impression, signed in pencil.

19 THE TWO TURKS: *Etching*
Fine impression, signed in pencil. Large oblong folio. Rare. Framed. (*Hesse*)

GEORGES BRAQUE
French: b. 1882

20 PALLAS ATHENE: *Aquatint in Colors*
Brilliant impression, signed by the artist and numbered. No. 44 of a limited edition.

GERALD L. BROCKHURST
English: b. 1890

21. BY THE WINDOW: *Etching, 1922*
Wright no. 31. Fifth trial state of nine; one of three proofs. Fine impression, signed in mirror reverse in the plate; also signed in pencil. Rare.

22. LE BEGUIN: *Etching, 1922*
Wright no. 33. Fine impression, signed in mirror reverse in the plate; also signed in pencil.

23. THE AMBERLEY BOY (No. 2); *Etching, 1928*
Wright no. 62. Published state. Fine impression, signed in mirror reverse in the plate; also signed in pencil.

Mary Cassatt
American: 1855-1926

24. KNITTING IN THE LIBRARY: *Soft-Ground*
Breeskin no. 30. Pure soft-ground line before any aquatint. Fine impression, signed in pencil.

25. THE BARE-FOOTED CHILD (MERE ET ENFANT): *Drypoint and Aquatint in Color, 1898*
Breeskin no. 160. Third State. Fine impression, signed in pencil. Limited edition of 50.

26. BY THE POND: *Drypoint with Aquatint in Colors*
Breeskin no. 161. Fine impression, signed in pencil.

27. HEAD OF SUZANNE: *Drypoint*
Breeskin no. 164. Fine impression of the only known state. Signed in pencil.

28. CELESTE AND MARJORIE: *Drypoint*
Breeskin no. 166. Magnificent impression. Oblong folio. Rare. Ex collection Roger Marx (Lught 2229). Framed. (*Hesse*)

29. WOMAN STANDING IN PROFILE TO RIGHT: *Drypoint*
Fine impression. Rare. (*N. Y. Private Collector*)

30. BABY HELD BEFORE AN OVAL MIRROR: *Drypoint*
Early state. (*N. Y. Private Collector*)

31. TWO PENCIL SKETCHES
Head of a child; and bust of a child, rear view, on blue paper. Both with stamp of *Collection Mary Cassett*. Framed. (*N. Y. Private Collector*)

Marc Chagall
Russian: b. 1890

32. MAN WRITING AT A TABLE: *Lithograph*
Fine impression, signed in pencil. No. 22 of a limited edition of only 35 impressions. Rare. Framed. (*Hesse*)

33. FEMME NUE, VUE DE DOS: *Etching*
Beautiful impression, signed in pencil. Proof no. 49 of an edition of 100. Rare. Framed. (*Hesse*)

34. BEARDED MAN RESTING, WITH COW AND BOOK: *Lithograph*
Fine impression, signed in pencil, and numbered. Proof 85 of a limited edition of 100. Framed. (*Hesse*)

Jean Baptiste Camille Corot
French: 1796-1875

35. SOUVENIR DU BAS-BREAU: *Etching*
Delteil no. 73, II. Rich impression. Second state, with signature in the plate. Tirage de 1911. With collector's stamp on reverse. (*Hesse*)

Honoré Daumier
French: 1808-1879

36. FLOUERIES MODERNES; and VOYAGE EN CHINE: *Two Lithographs*
Delteil nos. 885 and 1209. Fine impressions, bearing the artist's initials in the stone.

37. LE GENS DE JUSTICE: *Colored Lithograph*
Delteil no. 1340. Second state. Plate 4. Fine impression, signed with initials in the stone.

38. LE GENS DE JUSTICE: *Colored Lithograph*
Delteil no. 1345. Second state. Plate 9. Fine impression, signed with initials in the stone.

39. THREE LITHOGRAPHS
Delteil nos. 3169, 3173 and another. Pauvre Giulay . . .; Notre retraite s'est operée . . .; and Les Trois Députés . . . Fine impressions, with the artist's initial signature in the stone.

40. L'ANNONCE ET LA RECLAME: *Lithograph*
Plate 1. Fine impression, with artist's initials in the stone.

Ferdinand Victor Eugene Delacroix
French: 1798-1863

41. FAUST ET MEPHISTOPHELES DANS LA MONTAGNES DU HARTZ: *Lithograph*
Delteil no. 71. Fifth state of seven. Fine impression, with comment below. Margins foxed.

42. HAMLET ET LE FOSSOYEURS: *Lithograph*
Third state. Fine impression, signed in the stone, with date *1843*.

Andre Derain
French: b. 1880

43. TETE DE FEMME, DE TROIS-QUARTRES: *Etching*
Fine impression, signed in pencil and numbered. Rare. Framed. (*Hesse*)

[ANDRE DERAIN, *CONTINUED*]

44. TETE DE FEMME, DE FACE: *Lithograph*
Fine impression, signed in pencil. Numbered *VII* of a limited edition of 25. Rare. Framed. (*Hesse*)

45. FEMME ASSISE, DE DOS: *Lithograph*
Rich impression, signed in pencil, *sur chine volant*. Proof no. 37 of a limited edition of 60. Rare. Framed. (*Hesse*)

FRANCIS DODD
Scottish: b. 1875

46. PORTRAIT OF THE ARTIST: *Etching*
Superb impression, signed in pencil. Edition limited to 60 proofs.

47. THE OLD POSTILLION: *Etching*
Superb impression, signed in pencil. Edition limited to 60 proofs.

WERNER DREWES
American Contemporary

48. ABSTRACTIONS: *Four Woodcuts in Colors*
Beginning Motion; Broken Forms; Abstractions in Brown and Green; and The Jealous Cock. Brilliant impressions, signed artist's proofs. Editions limited to 20.

SUZANNE DUCHAMP
French Contemporary

49. BOWL OF FLOWERS: *Aquatint in Colors*
Signed in the plate, and in pencil. Proof no. 28 of a limited edition of 100. Framed. (*Hesse*)

CHARLES GEORGES DUFRESNE
French: 1876-1938

50. CHRIST PRESENTED TO THE PEOPLE: *Etching*
Very fine impression, signed in the plate, and in pencil. Proof no. 8 of a limited edition of 20.

JAMES ENSOR
Belgian Contemporary

51. LE COUP DE VENT A LA LISIERE: *Etching*
Delteil no. 47. Second state. Signed in the plate, with date *'88;* and signed in pencil, with date *1888*. Fine proof on Japan paper. Rare. (*Hesse*)

Claude Faivre
French: XIX Century

52. THE PATRIOTIC SONG: *Etching*
After Roybet. Remarque proof on vellum, signed by the painter and etcher. *Gold Medal prize at the Paris Salon.* Large folio. Framed.

Henri Fantin-Latour
French: 1836-1904

53. BAIGNEUSE (LA SOURCE): *Lithograph*
Beautiful impression *sur chine collé,* before letters; signed in the stone, and in crayon, with date *Nov. '97.* Large oblong folio. Framed. (*Hesse*)

Lyonel Feininger
American: b. 1871

54. STREET IN PARIS; CHURCH; and QUAI WITH BOATS: *Three Woodcuts*
Fine impressions, on Japan paper, signed in pencil. (*Hesse*)

Jean Louis Forain
French: 1852-1931

55. CROQUIS PARISIEN: *Pencil and Blue Crayon Drawing*
Street scene at the outskirts of Paris; a sketch for a French magazine. Signed. Legend in pencil below. Folio. Framed. (*Hesse*)

56. CHEZ LE JUGE D'INSTRUCTION: *Crayon Drawing*
A man pleading his case before three judges. *12½ x 21 inches*

57. OUR MASTERS: *Pen and Wash Drawing*
Butler and chef standing by a dining table. Signed. *6¾ x 4¾ inches*

58. NOCTURNE: *Sepia Wash Drawing*
A woman followed by a man in top hat. Signed. *4⅝ x 3½ inches*

59. LA FRICTION AU GANT DE CRIN: *Lithograph in Sepia*
Guerin no. 21. Fine rich impression.

60. FILLE-MERE: *Etching*
Guerin no. 36. Iére planche. Beautiful proof of this monumental courtroom sketch, signed in pencil and numbered. Proof 11 of a limited edition of only 25 impressions *sur chine volant.* Large oblong folio, a slight tear at the lower right-hand side. Very rare. Framed. (*Hesse*)

[JEAN LOUIS FORAIN, *CONTINUED*]

61. EN GRECE: *Lithograph*
Guerin no. 60. With the artist's initial signature. Fine impression. Limited edition of 100.

62. PIETA (THIRD PLATE: *Etching*
Guerin no. 119. First state. Proof signed in pencil and inscribed "Ier etat." Superb impression, printed with light tone on Van Gelder paper. A few minor spots at edges. Extremely rare, not more than 20 proofs were printed.

63. WORLD WAR I: *Four Lithographs*
With printed captions and comments. Fine impressions, signed in the stone and in pencil. No. 33 of an edition of 300.

ROGER DE LA FRESNAYE
French: 1885-1925

64. MAN WITH TOP HAT: *Etching*
Fine impression, signed in pencil and dated *1911*. Limited edition.

PIERRE GAVARNI
French: 1837-1942

65. COSTUMES: *Set of Six Lithographs*
A. B. Nos. 401, 974, 979, 982, 1136, 2652. First states. Brilliant impressions, captioned on mats.

ARTHUR W. HEINTZELMAN, N. A.
American: b: 1892

66. CAVALLI DE S. MARCO VENEZIA: *Etching and Drypoint*
Rich impression, dated *1930* in the plate; signed in pencil. Edition limited to 65.

CHARLES JACQUE
French: 1813-1894

67. TROUPEAU DE PORCS SORTANT D'UN BOIS: *Etching*
Guiffrey no. 87. Fine impression, signed in the plate and dated *1849*. Ex Jules Gerbeau collection. Rare. Framed.

WASSILY KANDINSKY
Russian: 1866-1944

68. ABSTRACT COMPOSITION: *Woodcut in colors*
Brilliant impression, with monogram and date *'22* in the block; signed in pencil. Rare. Framed. (*Hesse*)

[WASSILY KANDINSKY, *CONTINUED*]

69. ABSTRACT COMPOSITION ON A BLACK BACKGROUND: *Woodcut*
Signed with monogram in the block. In portfolio with nine others (five colored), by Jean Arp, Max Bill, Sonia Delaunay, César Domela, Leo Leuppi, Richard Paul Lohse, Alberto Magnelli, Sophie Taeuber-Arp, and Georges Vantongerloo. No. 68 of a limited edition of 100. (10 pieces) (*Hesse*)

PAUL KLEE
Swiss: 1879-1940

70. BAHNHOF: *Etching, 1911*
Soby no. 9. Rich impression, dated *1911* in the plate, signed in pencil by the artist. A fine example of the artist's early period. Extremely rare.. Proof no. 21 of a limited edition of 30. Framed. (*Hesse*)

71. PARK: *Colored Woodcut, 1914*
Soby no. 14. Brilliant impression, signed in the block, and in pencil. Framed. (*Hesse*)

72. DER VERLIEBTE: *Lithograph in colors, 1923*
Soby no. 33. Fine impression, dated in the stone, and signed in pencil. Proof marked by the artist *Probedruck von beiden Steinen.* Probably unique in this state. Framed. (*Hesse*)

73. BAERTIGER MANN: *Lithograph, 1925*
Fine impression; folio, dated in the stone, and signed in pencil. Framed. (*Hesse*)

OSKAR KOKOSCHKA
Austrian: b. 1886

74. SELF PORTRAIT: *Lithograph*
Brilliant impression, signed in pencil.

74a. PORTRAIT OF THE ARTIST'S MOTHER: *Lithograph*
Brilliant impression, signed in pencil.

KATHE KOLLWITZ
German: 1867-1945

75. HEAD OF A MAN: *Etching in Sepia*
Rich impression, signed in pencil.

76. DAS BANGEN: *Lithograph*
Published in *Kriegszeit Kunstlerflugblatter,* 28 October, 1914. On the reverse of the sheet is a lithograph by Max Lieberman. Rare. (*Hesse*)

77. WOMAN WITH FOLDED HANDS: *Etching*
Siever no. 41, III. Proof before letters, signed in pencil. Large folio. Beautiful impression; no. 39 of a limited edition of 50. (*Hesse*)

[KATHE KOLLWITZ, *CONTINUED*]

78. STURM AUF DIE TREPPE: *Lithograph in Sepia*
Siever no. 59. Fine impression, signed in the stone, and in pencil. Folio. Limited edition of 50 proofs. (*Hesse*)

79. VERBRUEDERUNG: *Lithograph*
Siever no. 177. Rich impression, signed in pencil. Folio. Rare. (*Hesse*)

MARIE LAURENCIN
French: b. 1885

80. YOUNG GIRL ON A BALCONY: *Etching with Crayon in Colors*
Fine proof, signed in pencil. No. 1 of a limited edition of 33. Rare. Framed. (*Hesse*)

81. BALLET DANCERS: *Lithograph in Colors*
Beautiful impression of this charming scene, signed in the stone and in pencil. Proof no. 37 of a limited edition of 50. Framed. (*Hesse*)

82. LES PETITES FILLES: *Nine Crayon and Watercolor Prints*
Proof no. 62; editions de la Nouvelle Revue Belgique, 1942. In original wrapper. (*Hesse*)

83. SET OF FOUR LITHOGRAPHS
Young girl with dog; rider in the clouds; birds and animals. All signed with initials.

ALPHONSE LEGROS
French: 1837-1911

84. LA LATIERE: *Etching*
Bliss no. 216/II. Very fine impression, signed in pencil. Limited edition. With stamp of the Jules Gerbeau collection.

85. COUCHER DE SOLEIL: *Etching*
Bliss no. 234. Third state of five. Fine proof, signed in pencil. With stamp of the Bliss collection

LOUIS AUGUSTE LEPERE
French: 1848-1919

86. CHEMIN DANS LE MARIAS: *Etching*
Lotz-Brissoneau no. 39. Only state. Proof signed in pencil. Fine impression. Edition limited to 30 proofs. Edward Duff Balken collection.
tion.

[LOUIS AUGUSTE LEPERE, *CONTINUED*]

87. LE DEBARDEUR: *Wood Engraving in Colors*
Lotz-Brissoneau no. 149. First state. Only 10 printed. Beautiful impression, signed in the block, and in red pencil. From the collection of Lotz-Brissoneau. Rare.

88. SOIR: *Woodcut in Colors*
Lotz-Brissoneau no. 248. First state, printed in blue and brown at a single printing. Signed by the artist in red pencil. Very fine impression. From the Lotz-Brissoneau collection. Rare.

89. LA HALTE: *Woodcut in Colors*
Lotz-Brissoneau no. 296. First state. Proof before Lepere's monogram. Signed in pencil. Very fine impression. From the Lotz-Brissoneau collection. Rare.

90. LE CHRIST AU MATIN DES RAMEAUX: *Etching*
Proof signed in the plate. Fine impression, on Japan paper, signed in pencil, and with the artist's red stamp. No. 7 of a limited edition of 85 proofs.

91. COIN DU VONT: *Etching and Drypoint*
Fine impression, signed in pencil, and with artist's stamp in red. Numbered proof.

92. MONTEE DE LA CATHEDRALE: *Etching*
Fine impression, signed in the plate, also in pencil. No. 28 of a limited edition of 35.

93. BALZAC AT THE AGE OF 19: *Wood Engraving*
Fine impression, on rice paper.

MAX LIEBERMANN
German: 1847-1935

94. THE JEWISH QUARTER IN AMSTERDAM: *Etching*
Schiefler no. 73. Fine impression, signed in pencil. (*Hesse*)

DONALD SHAW MACLAUGHLAN
American: 1876-1938

95. PONTE VECCHIO; and SONG FROM VENICE No. 3: *Two Etchings*
Fine impressions, signed in pencil. The second also signed in the plate with date *1913*. Editions limited. One framed.

Aristide Maillol
French: 1861-1944

96. FEMME NUE, VUE DE DOS, MARCHANT VERS LA GAUCHE: *Lithograph in Sanguine*
Fine impression, with the artist's initial signature in the stone. on *papier vergé Maillol.* Framed. (*Hesse*)

97. ETE: *Lithograph*
Very rare early work, with initial signature in the stone; on *papier chine.* Oblong folio. Framed. (*Hesse*)

98. NUE DEBOUT: *Lithograph in Black on Tinted Background*
Brilliant impression, signed with initial in the stone. Imperial folio. (*Hesse*)

99. DAPHNIS ET CHLOE: *Two Woodcuts*
Rewald no. 71. Proof prints, on Japan paper. Included only in the English edition of the complete work. Framed. (*Hesse*)

Edouard Manet
French: 1832-1883

100. CHAPEAU ET GUITARE: *Etching in Sepia*
Moreau-Nelaton no. 1, III. Brilliant impression of the first etched plate of this artist, in the combined technique of etching and aquatint. Proof on *papier chine.* Very rare. Framed. (*Hesse*)

101. OLYMPIA: *Etching*
Moreau-Nelaton no. 17. Rich impression. From the collection of Dr. A. W. von Seitel.

102. THE EXECUTION OF EMPEROR MAXIMILIAN: *Lithograph*
Moreau-Nelaton no. 79. Second state. Brilliant impression, signed in the stone. One of the most outstanding and rarest prints of the Impressionist school.

103. LE FUMEUR: *Etching*
Delteil no. 33. Rare first state. Ten proofs only. Rich impression, signed in the plate. With stamp of the Barrion collection.

104. LOLA DE VALENCE: *Etching*
Guerin no. 23. Fourth state. Fine impression, signed in the plate. Inscription below.

105. BAUDELAIRE, DE PROFIL: *Etching*
Fine impression, with monogram signature in the plate. Rare proof *sur grand chine volant.* (*N. Y. Private Collector*)

[EDOUARD MANET, *CONTINUED*]

106. SILENTIUM: *Etching, 1859* 5—
Fine impression, with the artist's initial signature in the plate.

107. BAUDELAIRE, DE PROFIL: *Etching* 7—
Fine impression, with monogram signature in the plate. On Van Gelder paper.

FRANZ MARC
German: 1880-1916

108. COMPOSITION WITH ANIMALS: *Woodcut* 17—
Signed with initial in the block. Together with an election lithograph poster, by A. Th. Steinlen (Swiss: 1859-1925), signed in the stone; creased at center. (2 pieces) (*Hesse*) 108 H Tan

RAMOS MARTINEZ
Mexican Contemporary

109. VASE OF FLOWERS: *Serigraph* 6—
Brilliant impression, by Madam Martinez, after the painting by her husband. Signed in pencil. Proof no. 11 of an edition of 60.

HENRI MATISSE
French: b. 1869

110. FEMME ACCORDIE: *Lithograph* 20—
Fine impression, signed in pencil. Proof no. 46 of a limited edition of 50.

111. PORTRAIT HEAD OF A GIRL: *Etching* 12 50
Rich impression. Signed artist's proof. Limited edition.

ANTON MAUVE
Dutch: 1838-1888

22 12

112. PASTORAL LANDSCAPES: *Set of Four Pencil Drawings*
Charming miniature sketches, signed with initials. One on brown paper. Framed. (*Hesse*)

JOAN MIRO
Spanish: 1893-1935

113. BERGER JOUANT DE LA FLUTE CHAMPETRE: *Etching* 15—
Rich impression, signed in pencil and dated 11.33. Proof no. 1 of an edition of 100. Framed. (*Hesse*)

Edvard Munch
Norwegian: 1863-1944

114. THE FOREST: *Lithograph*
Schiefler no. 312. From the series *Alpha og Omega.* Oblong folio; signed in pencil. Rich impression. (*Hesse*) 27.50

115. THE TIGER: *Lithograph*
Schiefler no. 316. From the series *Alpha og Omega.* Oblong folio; signed in pencil. Rich impression. Illustrated in *Kunst and Künstler,* VIII, p. 411. (*Hesse*) 25

116. OMEGA'S EYES: *Lithograph*
Schiefler no. 319. From the series *Alpha og Omega.* Folio; signed in pencil Rich impression. (*Hesse*) 15

117. OMEGA'S FLIGHT: *Lithograph*
Schiefler no. 323. From the series *Alpha og Omega.* Oblong folio; signed in pencil. Rich impression. (*Hesse*) 22.5

118. DESPAIR: *Lithograph*
Schiefler no. 325. From the series *Alpha og Omega.* Folio; signed in pencil. Rich impression. Reproduced in Glaser *Edvard Munch,* 1918, p. 85. (*Hesse*) 40

119. OMEGA'S DEATH: *Lithograph*
Schiefler no. 326. From the series *Alpha og Omega.* Oblong folio; signed in pencil. Rich impression. (*Hesse*) 17.5

Louis Orr
American: b. 1879

120. YALE UNIVERSITY: *Set of Ten Etchings*
Signed artist's proofs, very fine impressions. With cover and contents sheets. Limited edition, in board folder. Scarce. (12 pieces) 1.5

Jules Pascin
French: 1885-1930

121. ILLUSTRATION FOR 'CINDERELLA': *Etching*
Preparing for the ball. Proof on Van Gelder paper, monogrammed in the plate. Framed. (*Hesse*) 22.5

Pablo Picasso
Spanish: b. 1881

122. HELENE CHEZ ARCHIMEDE: *Fourteen Woodcuts*
Johnson no. 121. Not described in Geiser. These woodcuts are part of a composition of 50 designs by Picasso intended to illustrate the book by André Suarés, which was never published. Framed. (*Hesse*) 40

[PABLO PICASSO, *CONTINUED*]

123. LES TROIS FEMMES: *Etching* 27 50
Geiser no. 102. Rich impression, signed by the artist. No. 73 of a limited edition of 100.

124. PORTRAITS: *Etching* 20 —
Two heads and one full-length, dated in mirror reverse in the plate *4 Mai 1945*. Signed in pencil. First state. Limited edition of 50 proofs.

CAMILLE PISSARRO
French: 1830-1903

125. LES TRIMARDEURS: *Lithograph* 15 —
Delteil no. 154. Fine impression, with signature in the stone.

JEAN FRANCOIS RAFFAELLI
French: 1850-1924

126. THREE COLORED ETCHINGS 15 —
Soleil Couchant; Sur le Chemin; and Actrice en Voyage. Signed artist's proofs. Limited editions.

PIERRE AUGUSTE RENOIR
French: 1841-1919

127. FEMME NUE ASSISE: *Etching* 11 —
Delteil no. 12. Fine rich impression. (*Hesse*)

128. FEMME NUE COUCHEE, TOURNEE A GAUCHE: *Etching* 11 —
Delteil no. 15. Second state. Fine impression, signed in the plate. (*Hesse*)

129. BUSTE D'ENFANT TOURNE A DROITE: *Etching in Sepia* Pass
Delteil no. 22. Rich impression, on Japan paper. (*Hesse*)

130. BAIGNEUSE: *Etching* 21 —
Delteil no. 23. Fine impression. (*Hesse*)

131. AMBROISE VOLLARD: *Lithograph* 15 —
Delteil no. 37. Fine proof, signed in the stone; on *papier d'Arches*. Rare. (*Hesse*)

132. MATERNITE: *Lithograph*
Delteil no. 50. Splendid impression, signed in the stone. Large folio; on *velin d'Arches*. Edition limited to 100 copies. (*Hesse*) 47 50

George Renouard
American: b. 1885

133. MAMA BATHING; and ON THE BEACH: *Two Etchings* 5
Fine impressions, signed in pencil. Limited editions.

F. Richter
German: XIX Century

134. PAIR WOOD ENGRAVINGS 12.50
Composite mythological and theatrical subjects, signed in the block. Framed.

135. PAIR WOOD ENGRAVINGS 15
Architectural and mountain landscapes, signed in the block. Framed.

Robert Riggs
American Contemporary

136. ON THE LOT: *Lithograph* 10
Brilliant impression, signed in the stone and in pencil. Limited edition.

Georges Rouault
French: b. 1871

137. PIERROT: *Aquatint in Four Stages* 35
From *Le Cirque* series. A very interesting set, of which the basic plate is printed in black, the other three in successive stages of color printing. The first only has the artist's monogram, and date *1935,* in the stone. A unique set, of great technical interest. (*Hesse*)

138. ACROBAT: *Aquatint in Colors* 20
Fine impression, signed in the plate. Edition limited; plate destroyed. Framed.

139. LES DEUX LETUS: *Aquatint in Colors* 21
Fine impression, signed in the plate. Edition limited; plate destroyed. Framed.

140. PIERROT BLANC: *Aquatint in Colors* 22.50
Fine impression, signed in the plate. Edition limited; plate destroyed. Framed.

141. LES DEUX ANCIENS: *Aquatint in Colors* 20
Fine impression, signed in the plate. Edition limited; plate destroyed. Framed.

142. AUTUMN: *Aquatint in Colors* 47.50
Brilliant impression, signed in the plate; large oblong folio. Limited edition.

[GEORGES ROUAULT, *CONTINUED*]

143. CIRQUE DE L'ETOILE FILANTE
By Georges Rouault. Ambroise Vollard, Editeur, Paris, 1938. No. 228 of 250 numbered copies. Containing the complete set of 17 color etchings. In original wrappers. One of the most outstanding works of modern book production. 400 —

144. PASSION
Text by André Suares. Ambroise Vollard, Editeur, Paris, 1939. No. 212 of 245 numbered copies. Containing the complete set of 17 color etchings. In original wrappers, as new. One of the most outstanding works of modern book production. 375 —

145. PAYSAGES LEGENDAIRES
Poems by Rouault, illustrated by him. With 6 original lithographs and 50 reproductions of drawings. Paris, 1929. 180 —
Note: One of the rarest works by Georges Rouault, of which only 150 copies were printed. The present copy is one of 15 reserved copies *hors commerce,* numbered *H. C.,* with a dedication to the printer, R. Coulouma.

146. FAUBOURG DE LONGUE PEINE: *Etching with Aquatint* 22 50
Johnson no. 11. Brilliant impression, with the artist's initials and date *1922* in the plate.

147. "C'EST VOUS, SEIGNEUR, JE VOUS RECONNAIS": *Etching with Aquatint* 30 —
Johnson no. 42. Brilliant impression, signed in the plate. From the *Miserere et Guerre* series.

148. CIRQUE DE L'ETOILE FILANTE, CLOWN ET PETITE FILLE: MASTER ARTHUR: *Colored Aquatint* 27 50
Johnson 176/XI. Folio; rich impression on *papier Montval.* Framed. (*Hesse*)

149. HEAD OF CHRIST: *Aquatint* 20 —
Superb proof on *papier velin,* with wide margins. Framed. (*Hesse*)

150. BUSTE DE FEMME TOURNEE VERS LA GAUCHE: *Aquatint* 12 50
From the series *Les Reincarnations du Pére Ubu.* Rich proof, signed in the plate with initials, and date *1928,* and signed in ink. *G. Rouault.* On *papier d'Arches.* (*Hesse*)

151. LA BAYE DES TREPASSES: *Colored Aquatint* 125 —
Large folio; signed in the stone, with date *'39,* and in ink, *Georges Rouault.* A magnificent impression of this large leaf; only a very few copies were signed by the artist himself. Framed. (*Hesse*)

[GEORGES ROUAULT, *CONTINUED*]

152. THE PASSION SERIES: *Three Wood Engravings* 15—
Disciples: Tête a Tête; and Devant la Maison de Lazare. All signed with initials in the plate.

The following eleven lots of *Etchings with Aquatint* (Nos. 153 to 163) are from the *Miserere et Guerre* series. The majority are signed in the plate with name or initials, and dates 1922 to 1929; printed on paper with Ambroise Vollard watermark. Brilliant impressions.

153. THE BLIND MAN. *Plate IV.* 16—
154. INVOCATION. *Plate XI.* 15—
155. HEAD OF A GIRL IN PROFILE TO RIGHT. *Plate XIV.* 17 50
156. HEAD OF A GIRL. *Plate XV.* 17 50
157. MAN WITH BOWED HEAD. *Plate XVIII.* 17 50
158. HEAD OF A GIRL IN PROFILE TO LEFT. *Plate XIX.* 15—
159. DEATH AND THE LOVERS. *Plate XXXVI.* 17 50
160. DEATH WITH SKULLS. *Plate XXXVII.* 12 50
161. COUNSEL. *Plate XL.* 15—
162. MAN WITH TWO WOMEN. *Plate XLI.* 19—
163. SKELETONS AND CROSSES. *Plate LIV.* 17 50

THOMAS ROWLANDSON
English: 1756-1827

164. THE CARELESS GLUTTON: *Water Color Drawing* 16—
Man in green coat drinking from a dish spilling over to the dog below. Together with a colored aquatint engraving. The Miseries of Travelling, signed in the plate, with date *1807*; fine impression. (2 pieces)

HENRY RUSHBURY
English: b. 1889

165. FASCISTE: *Etching with Drypoint* 3—
Fine proof, signed in pencil. Edition limited to 65 impressions.

LOUIS SCHANKER
American Contemporary

166. SKATING; and STUDY IN GREEN AND BLACK: *Two Woodcuts in Colors* 7—
Fine impressions, with artist's monogram; signed in pencil. Editions limited to 55 proofs.

André Dunoyer De Segonzac
French: b. 1885

167. PETITE ETUDE DE FORET: *Etching* 5 —
Fine impression, with the artist's signature in pencil. Proof no. 33 of a limited edition of 75. (*Hesse*)

168. FERNANDE: *Etching* 13 —
Fine impression of this charming portrait, signed in pencil. Proof no. 41 of a limited edition of 100. (*Hesse*)

169. ANDRE GIDE, DE FACE: *Etching* 14 —
Brilliant impression, signed in pencil by the artist; and marked *"Ier etat, essai."* Proof print. Also signed by André Gide. (*Hesse*)

170. ANDRE GIDE, LISANT: *Etching* 16 —
Brilliant impression, signed in pencil by the artist; and marked *"Epreuve d'artiste."* Also signed by André Gide. (*Hesse*)

Millard Sheets
American Contemporary

171. ISLAND GIRL: *Serigraph* 6 —
Brilliant impression, signed in the stone and in pencil.

172. MEXICAN BABY SITTER: *Serigraph* 8 —
Brilliant impression, signed in the stone, and in pencil.

Max Slevogt
German: 1868-1932

173. LEDERSTRUMPF-ERZAEHLUNGEN 40 —
By James Fenimore Cooper. With original lithographs by Max Slevogt. Published by the Pan-Presse (Paul Cassirer), Berlin, 1909. One of the outstanding illustrated books published in Germany during the first quarter of the twentieth century. No. 246 of an edition of 250 copies. In the original blue cloth binding. Perfect condition.

Frederick Taubes
American Contemporary

174. FIVE ETCHINGS 5 —
Head of a girl; female bust with architecture; female torso; nude standing; and bird with flowers. Limited editions of 20 to 30 copies. Signed artist's proofs. (*Hesse*)

[FREDERICK TAUBES, *CONTINUED*]

175. FIVE ETCHINGS
Two girls with bird; phoenix rising; tropical landscape; female torso with architecture; female bust. Limited editions of 20 to 25 copies each, signed and numbered by the artist. (*Hesse*)

176. FIVE LITHOGRAPHS
Nude girl reclining; female head with veil; bird with flowers; nudes embracing; female torso with birds and horse. Limited editions of 40 copies each, signed by the artist. (*Hesse*)

177. FOUR LITHOGRAPHS
Two female heads; horses in landscape; female bust; mountain landscape. Limited editions of 40 copies each, signed and numbered by the artist. (*Hesse*)

JOHANNES THIEL
German Contemporary

178. STREET SCENE: *Set of Four Drypoints*
First, second, third and fourth states. Signed artist's proofs. Together with The Bridge; and Prof. Diepgen, drypoints, also signed in pencil. (6 pieces)

HENRI DE TOULOUSE-LAUTREC
French: 1864-1901

179. LES VIEILLES HISTOIRES: *Lithograph in Green*
Delteil no. 18. Third state. Fine impression, with publisher's name, and monogram signature in the stone. Large oblong folio. Framed. (*Hesse*)

180. LES VIEILLES HISTORIES: *Lithograph in Colors*
Delteil no. 18. Fine impression, with artist's monogram signature in black and red.

181. POUR TOI: *Lithograph in Green*
Delteil no. 19. Fine impression with two monogram signatures in the stone; before letters. (*Hesse*)

182. LES VIEILLES HISTOIRES—POUR TOI, and NUIT BLANCHE: *Two Lithographs*
Delteil nos. 19 and 20. Marked in the stone, and with monogram signature. (*Hesse*)

183. LES VIEILLES HISTOIRES—NUIT BLANCHE; and L'ENTOLEUSE: *Two Lithographs*
Delteil no. 20, the other undescribed. Musical sheets with the lithographed title pages, with monogram signature in the stone. (*Hesse*)

[HENRI DE TOULOUSE-LAUTREC, *CONTINUED*]

184. SAGESSE: *Lithgraph in Green*
Delteil no. 22. Second state, before letters. Fine print, marked in the stone, and with two monogram signatures. (*Hesse*) 17-

185. LES VIEILLES HISTOIRES, SAGESSE; and CARNOT MALADE: *Two Lithographs in Colors*
Delteil nos. 22 and 25. The first a musical sheet, the other a monologue, with the lithographed title pages in colors, marked in the stone. (*Hesse*) 7-

186. ETOILES FILANTES; HORS LES LOIS; and ZAMBOULA-POLKA: *Three Lithographs*
Delteil nos. 136, 220, and 334-II. The first a rare fine print; the second a book cover, the third a musical sheet. Two with monogram signature in the stone, each with a center crease. (*Hesse*) 9-

187. L'ENTOLEUSE; and BERCEUSE: *Two Lithographs*
The first not described in Delteil, the second no. 141, II. Fine impressions, both with monograms in the stone. The first a rare proof print on Japan paper; the second, the charming title page of this rare musical sheet *A Madame Emile Zola*. (*Hesse*) 10-

188. LES VIEUX PAPILLONS: *Music with Lithograph*
Delteil no. 142. Three 4to pages of music, *chanté par Mme. Judic* . . . Front cover with lithograph bearing monogram signature in the stone. Rare. (*Hesse*) Pas

189. SARAH BERNHARDT AS CLEOPATRA: *Lithograph*
Delteil no. 150. Superb impression on *paper chamois,* bearing the artist's monogram signature in the stone in black and in red. Edition limited to 20 copies. Framed. (*Hesse*) 26-

190. LUCIEN GUITRY: *Lithograph*
Delteil no. 155. Fine impression on Japan paper, signed in the stone with monogram in red and in black. Framed. (*Hesse*) 15-

191. EMILIENNE d'ALENCON: *Lithograph*
Delteil no. 161. Fine impression, on *velin* paper, bearing the artist's monogram signature in black and in red in the stone. Framed. (*Hesse*) 18-

192. FRONTISPIECE FOR ELLES: *Lithograph in Colors*
Delteil no. 179. This frontispiece was used as a poster to advertise the portfolio of prints. Extremely fine impression, with the artist's monogram signature. Framed. (*Hesse*) 22.50

[HENRI DE TOULOUSE-LAUTREC, *CONTINUED*]

193. 9, PLACE PIGALLE; and MAY BELFORT: *Two Lithograph Posters* 25
Delteil nos. 353 and 354. The first printed in colors, damaged; mounted on linen. The second, of the green stone, only, before colors; mended around the edges. Both with monogram signature in the stone. Framed. (*Hesse*)

194. JANE AVRIL: *Lithograph Poster in Green* 27.5
Delteil no. 345. Fine impression of this rare state, before all colors, signed in the stone, with date *'93*. Framed. (*Hesse*)

195. LA DEPECHE: *Lithograph in Green and Red* 22.5
Delteil no. 357. Large folio, with the monogram signature, and date *'95*, in the stone. Slight damage, around edges. Mounted on linen. Rare. Framed (*Hesse*)

196. AMBROISE-THOMAS: *Lithograph in Colors* 30
Proof print for *Rire*, edition limited to 18 copies. With monogram signature in the stone. Very rare. Framed. (*Hesse*)

JEAN VEBER
French: 1864-1928

197. VENTE ROUART: *Lithograph* 3
Fine impression, signed in pencil. Edition limited.

HENRI VERGÉ-SARRAT
French: b. 1844

198. ST. NANDIER: *Pen and Wash Drawing* 5
A mountain village around a lake on which are drifting boats. Signed.

MARCEL VERTÉS
French: b. 1895

199. LE CIRQUE: *Four Lithographs in Colors, 1947* 32.50
Fine impressions, signed by the artist, on imported Holland paper. No. 5 of a limited edition of 250. Published by Arthur H. Harlow, New York, 1947; text by Jean Cocteau. In original portfolio with cover in colors. (*Hesse*)

200. MAISONS: *Set of Twelve Lithographs* 12.50
Fine impressions, signed artist's proofs.

Maurice De Vlaminck
French: b. 1876

201. L'OISE A SERGY: *Etching* 16—
Magnificent impression, signed in the plate, and in pencil. Oblong folio. Proof no. 49 of an edition of 100. Reproduced in Roger-Marx, *La Gravure Contemporaine.* (*Hesse*)

Edouard Vuillard
French: 1868-1940

202. LES SOUTIENS DE LA SOCIETE, DE HENRIK IBSEN: *Lithograph* 52—
Marx no. 24/III. Oblong folio, signed in the stone. Printed for *L'Oeuvre. 1895-96. Huitième Spectacle.* Very rare. (*Hesse*)

203. LA NAISSANCE D'ANNETTE: *Lithograph in Colors* 110—
Marx no. 44. Beautiful impression. Second state of three. Very rare. Framed.

Various Artists

204. TWO ENGLISH WATER COLOR DRAWINGS Pass
Venetian Canal Scene, by Bissegger; and Anne Hathaway's Doorway, by J. B. Reid. Signed. *9¾ x 6¾ and 9¼ x 10¾ inches*

205. FOUR ETCHINGS 3—
A Man of Fifty, by Paul Drury; The Gateway, St. Bartholomew Hospital, by Sylvia Gosse; Child with Stage Ambition, by 'Pop' Hart; and The Old Hudson Tavern, 1879, by Leo Hunter. Fine impressions; an interesting lot.

206. FIVE ETCHINGS 7—
New Orleans Lace, by Alfred Hutty; A Sunny Corner, by Bertha Jacques; Pavlowa, by Troy Kinney, trial proof; Head of a Tiger, by William Kuhnert; and portrait of Edward J. Poynter, by Alphonse Legros. Fine impressions, limited editions.

207. FIVE FRAMED ETCHINGS 5—
Old Houses, Vitre, by Maxine Lalanne, from Frederick Keppel; Le Pont, Beaufort sur Daron, by Maurice Achener, from Harlow, McDonald & Co.; Boats—Grain Elevator, by J. C. Nicoll, from Macbeth Gallery; Westminster, by Alex Haig; On the Bradford, by D. Y. Cameron, Rinder no. 47. Various sizes. All framed.

208. FOUR MARINE DRAWINGS AND LITHOGRAPHS 9—
The Chase of the Belvedere; and The Pilot Boat; two watercolor drawings by Jo Davidson. Cutter Yacht 'The Elizabeth,' colored lithograph by N. M. Condy; and U. S. Clipper Ship 'Red Jacket,' lithograph by Ch. V. Thorne. Various sizes. Framed.

209. FIVE SPORTING PRINTS Pass
A Spicy Team, colored mezzotint by C. R. Stock after T. N. H. Walsh; Maryland Mist, by John Frost, color print; Fire Haired Fox Terrier, etching by C. E. Pochel; Not at Home, etching by Frank Patton; The Backwoodsman's Christmas, chromolithograph. Framed.

210. FIVE MISCELLANEOUS PRINTS 16—
Arms of the City of Paris, by Charles Meryon, Deltiel no. 21; La Mort et le Boucheron, by Alphonse Legros; The Mound, Edinburgh, by Tom Maxwell; A Pair of Danes, by Diana Thorne; and a colored print by Childe Hassam, Fifth Avenue, Armistice Day. Fine impressions.

211. SIX ASSORTED BIRD PRINTS 3—
Green Wing Teal, by Pope; Pelican, by Allen; and others.

212. TEN MISCELLANEOUS FRAMED PRINTS 9—
The Surgeon at Work . . . woodcut by Winslow Homer; The Old Oak, etching by Olaf Williams; Dutch Windmill, colored woodcut by Richard Loederer, presentation proof; Torii Gate, water color drawing; Wilderness, wood engraving by Putnam after Ralph A. Blakelock, signed by both. And five other assorted prints.

213. SIX ASSORTED PRINTS 5—
The Start, etching by Edward Soderberg; The Farm, by Graham Sutherland; The New Rick, by C. F. Tunnicliffe; Street Corner, by Herman Webster; and two Washington lithographs.

214. TEN ASSORTED PRINTS 8—
Tribune Doorway, Chicago; and Women of Naples, by Rose Crosman; Criers in the Wilderness, by Louis C. Daniels; Gloucester Harbor, by Edwin R. Wolfe; Courtroom Scene, by Walter Tittle, and others.

[END OF SALE]

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